COLUMBIA RECORDS

# "Mr. Emotion" — His Inspiring Story

Next time you sidle into a drug-store and plunk down two-bits for a soda, show some respect for the soda-jerk who serves you. You never know, he might be a potential Johnnie Ray, dispensing sodas during a temporary lull in the climb to success. Mixing fizz water into black-and-whites was just one of the ways that Johnnie, the country's current singing idol, kept body and soul together while he struggled to have his unique song stylings heard.

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### This Is the Beginning

As Shakespeare might say, however, "begin at the beginning and tell your tale according to time."

The beginning for Johnnie Ray came one rather bleak Northwestern morning in January, 1927 — the tenth of the month, to be precise — when he was born in Dallas, Oregon, a tiny hamlet near Salem. He had the usual American small-town upbringing for a while. The only difference between Johnnie and other kids was that he showed a musical aptitude at an unusually early age. He was only two and a half when his mother strolled into the family parlor one day to find her wee one picking out "Rock Of Ages" in painstaking fashion on the up-right in the corner.

He might even have passed through the usual choir boy stage, except that his family moved to a larger city, Portland, a few years later.

In the interim, Johnnie learned to pick out more than "Rock Of Ages" on the piano. In fact, he learned to play quite well. He often performed at church socials, school assemblies, and at entertainments of a boys' club of which he was a member.

After a hot Chaminade selection or two as rendered by Johnnie, meetings of the club usually degenerated into the typical young boys' roughhouse session.

On one of these "Play Nights," about the time that Johnnie reached the sixth grade, some of the older members of the club thought it might be fun to have a game of "toss up." Maybe one of the more literate of the kids had been reading "Tom Brown's School Days" — anyway, the older kids began tossing some of the younger in blankets.

Johnnie was tossed a little too high and a little too hard. He came down on the floor instead of into the blanket. Fun turned into tragedy. Johnnie lost about fifty percent of his hearing, a permanent injury which remains to this day.

Oddly enough, doctors didn't spot the trouble for a number of years. Johnnie appeared to be all right in every other way. But after that blanket-tossing, he became more reserved. He had been a very boisterous and energetic kid. Johnnie began to pine away, to become sort of solitary. Adults thought it was preoccupation when Johnnie didn't hear something they said to him. Before doctors found out what the trouble was, Johnnie says he turned into "just about the loneliest kid in the world." It's hard for a person suddenly suffering a partial loss of hearing to realize what has happened.

Finally, when the trouble was discovered, Johnnie was fitted for a hearing aid. He was then 15. He wears it at all times now, except during public performances. His fans, of course, know that he wears one, so it isn't vanity which makes him put it aside when performing. He feels it might prove distracting to his audience. His hearing is good enough to allow him to hear himself and hear the accompanying band or piano.

A new world opened up for Johnnie at that time. It was actually the same old world, but he hadn't heard it clearly for a while. The experience of re-discovering so much that had been there, but lost for four years, produced a tremendous change in him.

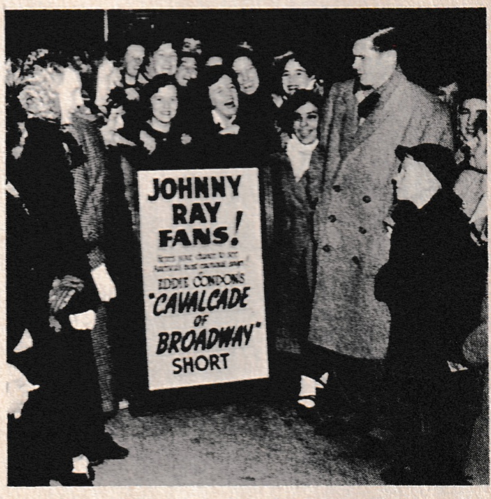
A new energy surged up within him, a new desire to do things — to share with others some of the deep emotional experiences of the near past. Johnnie knew then that he not only wanted to, but actually had to, perform. He had to find a way in which he could express what he had felt and continued to feel.

He received his first chance in an amateur show on a Portland radio station. One of his fellow teen-aged stars was Jane Powell, the current Hollywood star. The show continued

TOWN CASINO
JOHNNIE RAY
SOUVENIRS

Crowds stood on line at Buffalo's Town Casino to see Johnnie Ray in his first theatre-cafe appearance.

Clevelanders mob an outdoor party to see the new star their city sky-rocketed to fame.



Johnnie and a gang of fans are heading inside to see the movie short featuring the lanky singer.

from week-to-week. Neither Johnnie nor Jane lost his nor her amateur status at the time, however. Neither was paid for his or her contribution to the show.

### *Johnnie Goes On His Own*

Johnnie left home when he reached the age of 17, heading for California. Hollywood is an attractive goal to most of the nation's young people with talent. It's especially glittering to those who have grown up on the West coast. He made the usual rounds of the studios, but none of them "discovered" him.

This section of the story has two rather ironic side comments: 1.) Johnnie's first and only picture stint to date came nearly seven years later when he landed a bit part in "A Place In The Sun." The sequence wound up on the cutting room floor. 2.) Every major studio in Hollywood and most of the independents are currently vying for Johnnie's services.

But back to those early Hollywood years —

To eat, it was necessary to work. Johnnie landed a series of rather work-a-day jobs. He was, successively, a bell-hop, a car-hop, a soda dispenser. The nearest he came to glamour was in a brief stint as a night club pianist.

Unfortunately, Johnnie could never quite count on whether it would be beans or steak — or, for that matter, anything at all — for dinner. His income from the job depended purely upon the enthusiasm and generosity of his audiences. You see, Johnnie's first "professional" singing job garnered him no salary . . . just tips.

### *His First Real Professional Job*

Through this job, however, Johnnie met several entertainers who appeared on vaudeville bills at a theatre around the corner from the club. Finally, a few of these entertainers took him in hand and began teaching him the niceties of entertaining in a professional fashion. They helped draw out Johnnie's warm, natural charm, taught the boy stage presence, suggested ways in which he could plan more effective programs of songs. Finally, they helped Johnnie to get his first real job as a performer.

It was as a straight man to one of the comics in the group. It paid the glorious salary of $40.00 a week and Johnnie also doubled as a singer.

Later he hit the nightery trail, touring small clubs in the Mid-west. New York was his goal and he was working East. However, the progress was slow. Johnnie revealed his heartaches in his singing and in song-writing. He penned almost 125 songs during that period. Among them, by the way, were "The Little White Cloud That Cried," "Tell The Lady I Said Goodbye," and "Whiskey And Gin," all of them big hits since Johnnie started on his fantastic recording career less than a year ago.

Songs like these (they probably weren't these specific numbers) actually provided the stepping stone to that "big break" which comes in the lifetime of every famous entertainer. In the case of Johnnie's career, there was, as might be expected, a unique twist to this moment.

The songs didn't get him a job directly.

Rather they attracted the attention of a song-plugger making the rounds of Mid-Western radio stations. He was Bernie Lang, the "discoverer" of Johnnie Ray and now Johnnie's personal manager. Lang was excited by the unique qualities of Johnnie's songs. The songs were fresh, deeply felt, inventive. He was so stirred by them that he overlooked Johnnie's performing abilities for a while. Soon, however, Lang realized that, as good as were these songs, Johnnie, as a performer, was even greater. Lang immediately quit his song-pushing job to push Johnnie Ray.

### *Along the Rocky Road to Fame*

Things didn't break quickly for Johnnie and Bernie. The row they had to hoe was tough, but, luckily, not overly long. Bernie had plenty of friends in the music business, people who had come to respect his judgment. He arranged for General Artists Corporation, one of the country's biggest booking agencies, to add Johnnie to its roster. Tours of small night clubs began. They were bigger than the spots Johnnie had worked as a piano-tinkler, but they were still small.

At one point there was a return to Los Angeles and some TV work thrown in on the side. Finally, in April, 1951, a booking brought Johnnie to Detroit. Johnnie worked the Flame Club in that city and local disk jockey Robin Seymour happened to catch his act. He contacted Danny Kessler, a Columbia Records representative visiting Detroit then, and persuaded him to take a look at "a guy with the most original and most impressive style in years."

Kessler found the style impressive indeed. He signed Johnnie to a Columbia Records contract as soon as he could clear it with his home office. Three weeks later Johnnie took a plane for New York and his first recording date. Among the four tunes etched for eternity at that time were "Whiskey and Gin" and "Tell The Lady I Said Goodbye." The label was Columbia's Okeh Records and – if you'll pardon the cliche – the rest is history.

Johnnie's fabulous style immediately brought forth comparisons with Jolson from the critics. Actually, the critics were at a loss for the moment to find terms to pin down Johnnie's talents. They soon realized that his style is his own and they were the first to admit it and to rave about it.

One of the bibles of the entertainment world is *Billboard* magazine. *Billboard's* record reviewer wrote about Johnnie's first release: "Be on the look-out for a kid named Johnnie Ray . . . at this point virtually obscure, measures up as the most exciting singing stylist to crop up in years. In a word, *he's electrifying!*"

The public concurred almost immediately with that summation. They began to buy Johnnie Ray platters by – literally – the millions. Johnnie's rise from there was meteoric.

An amusing tale told by a young music publisher, who had seen Johnnie work before his name had become a household word, illustrates this comet-like progress. It happened just after the release of Johnnie's first platter. The publisher was passing through Miami on his way to the island of Jamaica. One evening, he dropped into a night club owned by a friend of his. The owner asked him for advice in hiring a new singer named Johnnie Ray. He mentioned that General Artists Corporation was asking $500.00 a week for Ray and he thought this a bit steep for a personality he had never heard of. The publisher advised him to grab Ray at that moment. A day or so later, the hesitant owner again cornered the publisher and confided, "Now they're asking $750.00 for this Ray guy." The publisher replied "Still a bargain. Grab him." Then, the publisher was off for Jamaica. On his return to Miami, the owner called him at his hotel again. He was really confused by now. "What's going on," he pleaded. "They want $1500.00 a week now and I still haven't heard of the guy."

(By now, the asking price for Johnnie's services is about ten times that sum.)

### *The Magic Coupling of "Cloud" and "Cry"*

Johnnie's second recording for Columbia's Okeh label coupled his own "The Little White Cloud That Cried" with "Cry," a sort of unusual ballad of the type known in the business as a "sleeper," a tune which could

JOHNNIE RAY
MR. EMOTION
CRY
BROKEN HEARTED

The Earle Theatre, Philadelphia, scene of further triumphs by Johnnie Ray.
Capacity audiences.......................watched him perform.......................then swamped him for autographs.

or couldn't "happen" depending solely on whether or not just the right performance came along. Johnnie's was "just the right performance" not only for "Cry" but for "Cloud," too. Over two million platters have been sold, out-selling everything in the Columbia Records library but Gene Autry's "Rudolph The Red-Nosed Reindeer." Johnnie became the "phenom" of show business — an unseen personality who became familiar to millions through juke-boxes, record-players, and radio's disk jockeys.

### *Cleveland Goes for Ray*

Personal appearance offers came apace. The first really significant engagement was in Cleveland at Moe's Main Street. The local disk jockeys had already surged Johnnie's first platter into hitdom there. They wanted to meet him and once they had met him and been impressed by his warmth, affability, and genuineness, they wanted to help him.

Bill Randle, one of these deejays, shepherded him to high schools, block parties, community centers, teen-ager clubs. Everywhere in that city enthusiastic followers sprung up. As Randle aptly put it, a legend was born in Cleveland and the legend grew. Johnnie quickly established himself not only the favorite of Cleveland's school-goers but with the clergy, city officials and the parents of all these teen-agers. They are still talking of his performance at Sts. Philip and James Church for the city's police department.

Cleveland could soon have changed its name to Rayland. He is very fond of Cleveland and returns there often. The very first Johnnie Ray Fan Club was born there, too.

In the fall of 1951 Johnnie made his theatre-cafe debut in Buffalo at the Town Casino. That was just about the time that "Cloud" and "Cry" were released. The Casino was swamped with reservations. Next came his theatre bow at the State Theatre in Hartford, an S.R.O. engagement! "Mr. Emotion" was on his way! Theatre, night club, TV and radio dates followed.

All this was happening to a young fellow who had never taken a singing lesson!

"Nobody ever told me to sing this way or phrase that way," Johnnie says. And his booking office, General Artists Corp., puts it tersely "Johnnie sings like Johnnie is. He's all singer, all showman, all entertainer."

Then in April, 1952, came his record-smashing engagement at the Copacabana where the New York carriage trade was conquered by Johnnie. By the end of his engagement this talk of New York town was presented a new Cadillac by the Copa management and re-signed for a later appearance at a new high in cafe salaries. To crown a glorious record of amazing success in less than a year came successive triumphs at the Oriental Theatre in Chicago and the Paramount Theatre in New York.

New York critics went to the dictionary for new words of praise for America's new favorite. His chanting was a novel experience.

Johnnie, accompanied by Cleveland disk jockey Bill Randle, was a big hit with everybody during his performance at that city's Sts. Philip and James Church.

As columnist Mel Heimer put it:

> "I think I almost don't have to tell you what happened. It was right out of O. Henry.
>
> "They (cosmopolitan old New York) absolutely loved him. He walked onto the same postage-stamp floor where Joe E. Lewis spiels his arch and hep jokes in season, where wise-cracking gents like Henny Youngman and Jan Murray tell their stories of horseplayers, Broadwayites and other sharp souls, and where even Jimmy Durante edges his boisterous material with sophistication.
>
> "Mr. Ray walked onto that same Copa floor and began to moan, groan and intone, hip-deep in corn husks – and they wouldn't let him off. They whistled and cheered and beat their palms."

### *This Is Johnnie Ray*

As we have told you, Johnnie was born in 1927. He is three-quarters Blackfoot Indian and a spare 145 pounds. He stands six feet in his stockings. He is quiet and retiring off-stage and an insatiable reader. This covers both books and newspapers. He likes to keep up with current events and is interested in the social and political problems of the day.

His eyes are a hazy blue-gray and his hair is dark blonde. He's actually ambidextrous, but does almost everything left-handed through habit. As to clothes, he tends toward blues and greys, sport clothes, loud argyles, quiet tweeds, and cashmere sweaters.

His weight might not indicate it, but he's fond of food. Any kind of food, too! His favorites: either plain, home-styled fare or fiery Mexican, a type of cuisine he learned to love in Southern California. He's especially fond of sea-food and mad about shell fish.

His tastes in music are amazingly catholic. He likes jazz, pop stuff, and classics equally well and occasionally mixes them up in just that fashion when he stacks records on his phonograph. He enjoys sports, especially football. He seldom participates, however. "Never had time to learn how to play," he explains.

Besides song-writing, Johnnie devotes his spare-time to acting lessons. He loves the theatre and would like to transfer to the legitimate stage some day. Not in musicals, either, but in straight drama.

He's a dutiful son and just recently bought and equipped a modern farm for his parents somewhere near Roseburg, Oregon, where they now live.

Johnnie is deeply religious. He's very humble about his success and feels that most of it is due to the workings of a beneficent Providence. He prays before he goes on stage and feels that the prayers "got through" when his performance is especially good. He discusses God and his faith openly, but will not be pinned down to telling what his church affiliations are. He feels that a public figure should not publicize these and that it's not really pertinent anyway. The important thing, he says, is that you *do* have faith and attend a place of worship regularly.

Just about the most widely discussed figure in show business today, the entertainment world has been electrified by his highly original style, his great confidence as a performer, and his fantastic climb up the ladder to fame.

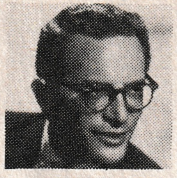
He probably has more fans per thousand than anyone in the entire history of show business and is sincerely loyal to them. And Johnnie Ray fans outdo any fan following in our memory, showing genuine, deeply sincere devotion for their idol. It's not only Johnnie's highly original style nor his inspiring story of struggle and success which has turned them into Ray zealots. It is also his songs, honesty and beliefs.

When he sings a number, it takes on a strong personal meaning — it becomes an emotional experience to Johnnie's audience because he has added a remarkable human element to it. Each time Johnnie sings a song, he seems to be saying to his audience: "Here's a basic experience. Let's share it together!"

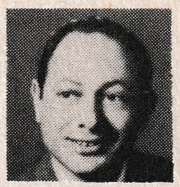
Millions of listeners have accepted that invitation and opened their hearts and ears enthusiastically to Johnnie Ray.

And, millions more will, too!

# Some of Johnnie Ray's Disk Jockey Friends

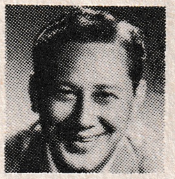

**ROBERT Q. LEWIS**
WCBS New York City

**ART FORD**
WNEW New York City


**BERT SOLITAIRE**
KRE Berkeley, Calif.

**MORT NUSBAU**
WHAM Rocheste

**JIMMIE LYNN**
WVCH Chester, Pa.


**PETER POTTER**
KFWB Hollywood, Calif.

**BARRY KAYE**
WCAU Philadelphia, Pa.

**RAY PERKINS**
KFEL Denver,

**LOU BARILE**
WKAL Rome, N. Y.

**BUD BREES**
WPEN Philadelphia, Pa.

**DICK COLEMAN**
WCBM Baltimore, Md.

**ROBIN SEYMOU**
WKMH Dearborn

**JOE GRADY & ED HURST**
WPEN Philadelphia, Pa.

**JERRY STRONG**
WMAL Washington, D. C.

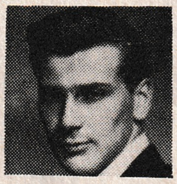
**NORM PRESCO**
WORL Boston,

**EDDIE HUBBARD**
WIND Chicago, Ill.

**WALLY NELSKOG**
KRSC Seattle, Wash.

**JIM LOUNSBURY**
WIND Chicago, Ill.

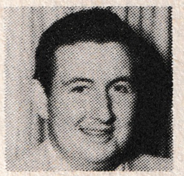
**MARTIN BLOCK**
WNEW New Yo


**LLOYD CHESTER**
CKCW Moncton, Canada

**PETER M**

DI

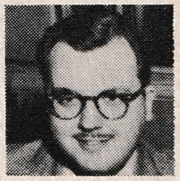
**WYNN**
Indianapolis, Ind.



**BILL LOWERY**
WGST Atlanta, Ga.

**DON BELL**
KRNT Des Moines, Iowa

**BILL RANDLE**
WERE Cleveland, Ohio



**HAL FREDERICK**
KXOK St. Louis, Mo.

**FLANAGAN**
Troy, N. Y.

**PAUL DIXON**
WCPO Cincinnati, Ohio

**ART POLLAN**
WWSW Pittsburgh, Pa.

**JAY McMASTER**
WMEX Boston, Mass.

**BILL ANSON**
KFWB Hollywood, Calif.

**PHILLIPS**
New York City

**IRA COOK**
KECA Hollywood, Calif.

**JACK THAYER**
WLOL Minneapolis, Minn.

**BOB WELLS**
WEBR Buffalo, N. Y.

**ED BONNER**
KXOK St. Louis, Mo.

**LACY**
New York City

**MAURICE HART**
KFWB Hollywood, Calif.

**PAUL BRENNER**
WAAT Newark, N. J.

**LORRAINE & LEE ELLIS**
WSPR Springfield, Mass.

**IS**
Hollywood, Calif.

**BOB LARSEN**
WEMP Milwaukee, Wis.

**GIL NEWSOME**
KWK St. Louis, Mo.

**ED McKENZIE**
WXYZ Detroit, Mich.

**DON TIBBETTS**
WKXL Concord, N. H.

**EY EVERITT** **PETE MURRAY**
mbourg Europe

**JACK JACKSON**
BBC London, England

**From Other Countries**

*Future editions of this souvenir book will contain additional pictures of America's disk jockeys—radio's record spinners so important to Johnnie's success and to the continued success of all vocal and intrumental entertainers.*

# The Johnnie Ray Fan Club

The fan is the entertainer's most important asset. Nothing is more awe-inspiring to an artist than his army of loyal followers accepting not only his performances in person, on recordings or through other media, but applauding his creative emotions and moral convictions as well.

It is extremely heart-warming to Johnnie Ray, knowing that in every city there are zealous groups of fans keenly partial to him. To Johnnie, even more encouraging than a million-copy record hit is to know that people believe in him. Likewise, Johnnie Ray believes in them.

Growing with the artist, the fan club is a constant help-mate and booster, ardently appreciating the many hours of contentment, thrills and inspiration brought to them by their chosen star.

There are already many Johnnie Ray Fan Club chapters established in foreign countries as well as in this country.

### *How to Become a Johnnie Ray Fan Club Member*

Fill in the membership form below and mail promptly to the International President, Bernard Lang, Suite 1210, 1650 Broadway, New York 19, N. Y., and you will receive your *FREE* Membership Card with Johnnie's picture thereon.

In addition, each member will receive from time to time, at no cost whatsoever, the Johnnie Ray fan Club's NEWSLETTER, which will be your open forum to exchange news, gain pen pals either in this country or foreign countries, keep abreast of Johnnie's new record and song releases, appearances, etc. When Johnnie Ray comes to your area, there will be held a regional "In Person" conclave!

You will be assigned to the fan club in your section. Should there be no Johnnie Ray Fan Club in your immediate city, we will help you and your friends set up a new chapter. Here then is your chance to join this chain, sparked by Johnnie Ray and glowing brightly . . . linking a membership of good, clean-cut Americans.

A high school lassie interviews Johnnie for her newspaper.

Please enroll me as a member in the

*Johnnie Ray*

**FAN CLUB**

I pledge myself to be a faithful **Johnnie Ray** fan and to be a club member in good standing.

Name..........................................................................

Address.......................................................................

City and State.........................................................

(Please Print)

S

If you have already enrolled, please send this form to th
Johnnie Ray Fan Club—and mark DUPLICATE.

Cut out this enrollment blank and mail to:

Mr. Bernard Lang
International President
Johnnie Ray Fan Clubs
Suite 1210, 1650 Broadway, New York 19, N. Y.

# *Lyrics by Johnnie Ray*

Johnnie's own songs successfully wed the poetic line with simple melodic phrases. Here are the lyrics to four of his big song hits.

### MOUNTAINS IN THE MOONLIGHT

MOUNTAINS IN THE MOONLIGHT
Sing a haunting melody;
MOUNTAINS IN THE MOONLIGHT
Seem to call my name to me;
Never fear the darkness,
Never fear the black of night,
For your MOUNTAINS IN THE MOONLIGHT
Will fade the shadows from your sight.
Sometimes I feel as lost as a leaf,
Fallen from the tree on which I've grown;
Panic all around me, the black of night
surrounds me,
Like a child who's been left alone,
But MOUNTAINS IN THE MOONLIGHT
Whisper softly "Never fear
For your MOUNTAINS IN THE MOONLIGHT
Will always be near."

*Copyright 1952 Carlyle Music Publishing Corporation*

### WHISKEY AND GIN

I got a gal who drinks WHISKEY AND GIN,
I got a gal who drinks WHISKEY AND GIN,
Kisses me goodnight,
Hugs and squeezes me tight;
Oh, Lord, I love her so!
Then she turns out the light,
There ain't a cloud in sight;
She leads me to the river where the still water flows.
I got a gal who drinks WHISKEY AND GIN,
Who knows where love begins;
Yes, I know she's gotta go,
Even though it ain't no sin
To love a gal who drinks WHISKEY AND GIN.

*Copyright 1951 Carlyle Music Publishing Corporation*

### THE LITTLE WHITE CLOUD THAT CRIED

I went strolling down by the river,
Feeling very sad inside,
When all at once I saw in the sky,
THE LITTLE WHITE CLOUD THAT CRIED.
He told me he was very lonesome,
No one cared if he lived or died,
And said sometimes the thunder and lightning
Would make all the little white clouds hide.
He said "Have faith in all kinds of weather,
For the sun will always shine.
Do your best and always remember,
The dark clouds pass with time."
He asked me if I'd tell all the world
Just how hard all little clouds try,
That's why I think I'll always remember
THE LITTLE WHITE CLOUD THAT CRIED.

*Copyright 1951 Carlyle Music Publishing Corporation*

### TELL THE LADY I SAID GOOD-BYE

TELL THE LADY I SAID GOOD-BYE,
Tell the lady I'm through;
Tell my friends I'm wise to a woman's lies,
Tell the lady good-bye!
Tell the world that my love has gone,
Let the other man sigh;
Never will a pair of eyes send me to paradise;
Tell the lady good-bye!
My love once was a fire,
But now the tide has turned;
Pity the fool who plays with fire,
You always get your fingers burned.
Tell the lady I said farewell,
Tell the lovers that I
Failed to find the love and glory in the old
eternal story;
Tell the lady good-bye!

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Reprint from The New York Daily Mirror, Thursday, April 17, 1952

# *Only Human*

### By SIDNEY FIELDS

Johnnie Ray: Weeping a Golden Harvest

He's a puzzle, this kid Johnnie Alvin Ray. An unknown seven months ago, he now earns a healthy four figures a week, and is causing changes in the country's customs, as well as considerable debate. When he sings, mostly in upholstered saloons, he sings with energy, passion, ecstasy, and many tears, and his bemused listeners do not know whether he is good, or nuts, especially when he talks about God and love. He visited me the other day, and I just let him talk, on the theory anyone who just talks reveals himself. So make up your own mind from this:

"Say, I see you got a marriage ring on your finger," was the first thing he said. "You're married. You got any kids?"

"Who's interviewing who?"

"Excuse me," he said, kind of humbly. "I didn't mean to pry. I'm just happy for you. That's what I want to do. Get married and have kids. I'm really a frustrated father. But I'm 25. So I got a little time. I don't know any girls in this town. Seems strange doesn't it? Acres and acres of girls just clamoring to get a look at me, and I can't get to meet 'em, and they can't get to me. It's like living on a desert island with a view of the mainland, and no ship to get there.

"When I do get married though it won't be to a show girl. Marrying someone in this business is like a truck driver taking his wife along to change the oil. But you never know about those things, do you?

"I just want to be as happy as Perry Como. Boy, there's my idol. I got so much respect for him I can't ever call him Perry. I got to call him Mr. C. He's a religious man, and has a fine family and he's at peace with himself and the world. I want to be just like him.

## *The Native Hopes to Return*

"My sister Elma is married and has three kids. I just left her and her husband. He's Art Hass, a lumberjack. He works in the timber. I did too, once. They came here to see me at the Copa. Ma and Pa don't like saloons. I'll bring them here when I open at the Paramount next month. I come from Dallas, Oregon. Born on a farm, and spent my first 16 years there. My Dad works in a lumber mill. He's a millwright.

"If I ever save enough money and slow this pace down, and get out of the saloons I'm going back there and buy a farm – with a million dogs on it. I love 'em. Now, I put a certain amount in a special account every week because I want to retire my father soon. He's 55.

"No, I'm not thinking of quitting. If I met the girl tomorrow I might marry her next week. But the farm'll have to wait. I got to get around the country and let everybody see me who wants to. Then, I got to save my money.

"This hearing aid I wear? I've been wearing it since I was about twelve, when the Boy Scouts were tossing me up in a blanket and I fell through it and hit the ground and got knocked out. This hearing aid never bothers me. If anything it's an advantage. I can tune all the bores out.

"While I was in high school, in the Summers, I worked in the lumber mill, and after high school I worked around home. Bus boy, soda jerk, car-hop in a drive-in, service station attendant. Things like that. And in 1942 I was a ship welder in Portland. I'm very proud of that. I'm a certified ship welder.

"But I never wanted to be anything but a singer. I've been singing all my life. And playing the piano too. Never had a lesson in my life either. Mom says I was playing 'Rock of Ages' when I was two and a half. But you know how Moms are.

## *From Tin to Platinum*

"When I made the break I was 17. I banged around in little tinny clubs in Los Angeles, and in Detroit Danny Kessler heard me and put me and two songs I wrote, 'Tell the Lady I Said Goodbye,' and 'Whiskey and Gin,' on records. I wrote over 100 songs. These two were a minor sensation, though I'd been singing the same way for over seven years. Anyway, Mitch Miller, over at Columbia heard them, and he had me record 'Cry' and 'The Little White Cloud.' Now I'm really up there and Mitch is giving me a platinum record, which I'll give to Mom. Platinum! That's never been done before.

"All this talk about my sincerity doesn't bother me. I happen to have the Lord on my side. All the blessings I've got aren't from any success. They're from my faith. When everyone has forgotten who Johnnie Ray is that'll be fine too because the Lord giveth and the Lord taketh away. But meantime I'm saving my money for that rainy day.

"I was baptised in the First Christian Church. But I go to any church: Protestant, Catholic, even a Synagogue. God's in all of 'em, and I go on any day. It says no place that God hears only on Sunday. He can hear you any day.

"Faith, that's one thing nothing can touch, and no one can take away. Mom and Dad taught me that. They were very happy and they weren't afraid to show their love. That comes out in my work. I just show people the emotion they're afraid to show. People are too crowded inside themselves these days. They're afraid to show any love. And boy, what is the primary reason for existence? It's beauty and love."

# Johnnie Ray, Whirlwind on Wax

COLUMBIA RECORDS

No singing star ever vaulted to the top of the wax world in a more exciting manner than did Johnnie Ray. Like a virtual whirlwind his records swept the market to the appreciation of record shop owners and juke box distributors.

Beyond introducing "Mr. Emotion" to the world, his records are definitely destined to be lasting collectors' items. From Okeh Records the young singer stepped to the parent label, Columbia. His five single record releases are continual best-sellers as is his album, unusual in itself because of the distinctive cover without any name or title. From the album "Walkin' My Baby Back Home" and "Give Me Time" has been released as a single record due to popular demand.

Just glancing at the listing of the records you can see the marked influence a recording star has on deciding the music America will request for its Hit Parade. Not only has Johnnie created hits from his own compositions and other new songs but has been equally responsible for injecting new life into oldies such as "Broken Hearted." His records have sold well over 5,000,000 copies.

*The JOHNNIE RAY Album (Columbia Records 6199) includes his distinctive interpretations of "Don't Blame Me," "Walkin' My Baby Back Home," "Don't Take Your Love From Me," "All Of Me," "Give Me Time," "The Lady Drinks Champagne," "Out In The Cold Again," "Coffee And Cigarettes."*

His single records now available include:

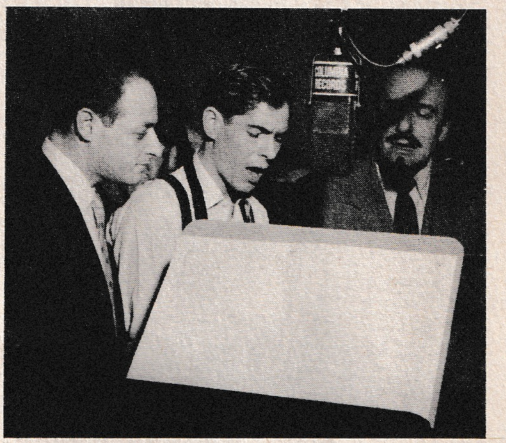
"Whiskey And Gin"—"Tell The Lady I Said Goodbye"
*Okeh 6809, 45 rpm 4-6809*

"The Little White Cloud That Cried"—"Cry"
*Okeh 6840, 45 rpm 4-6840*

"Please, Mr. Sun"—"Broken Hearted"
*Columbia 39636, 45 rpm 4-39636*

"Mountains In The Moonlight"—"What's The Use"
*Columbia 39698, 45 rpm 4-39698*

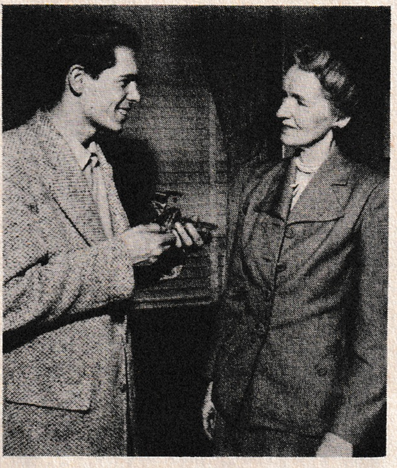
"Walkin' My Baby Back Home"—"Give Me Time"
*Columbia 39750, 45 rpm 4-39750*



COLUMBIA RECORDS

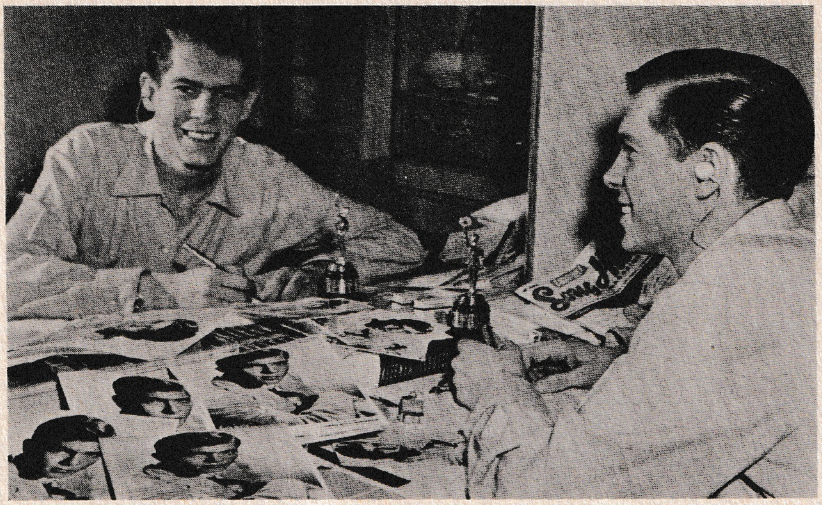
# *Johnnie Ray in Pictures*

Johnnie received a big "Welcome Home" celebration recently. That's brother-in-law Art Hass in topcoat and Johnnie's dad alongside him. Johnnie's mom is at the singer's right with sister Elma standing next to Mrs. Ray.

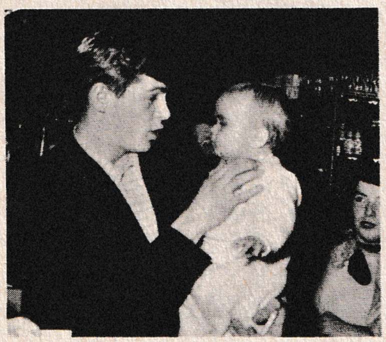


Johnnie is accepting the key to the city from a former and favorite school teacher.

A town dignitary presents a special gift to the country's new singing idol.

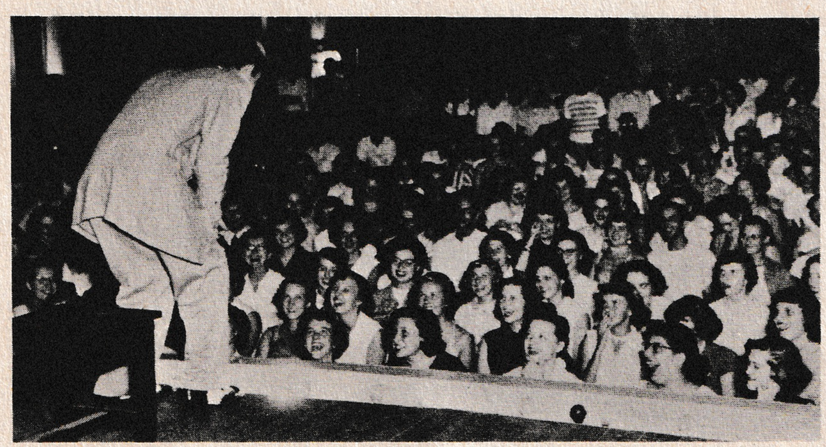


In his theatre dressing room Johnnie signs some photographs for fan club members.



The Columbia recording star discovers his youngest fan at this shop's record counter.

Johnnie sings out during that important Moe's Main Street engagement.

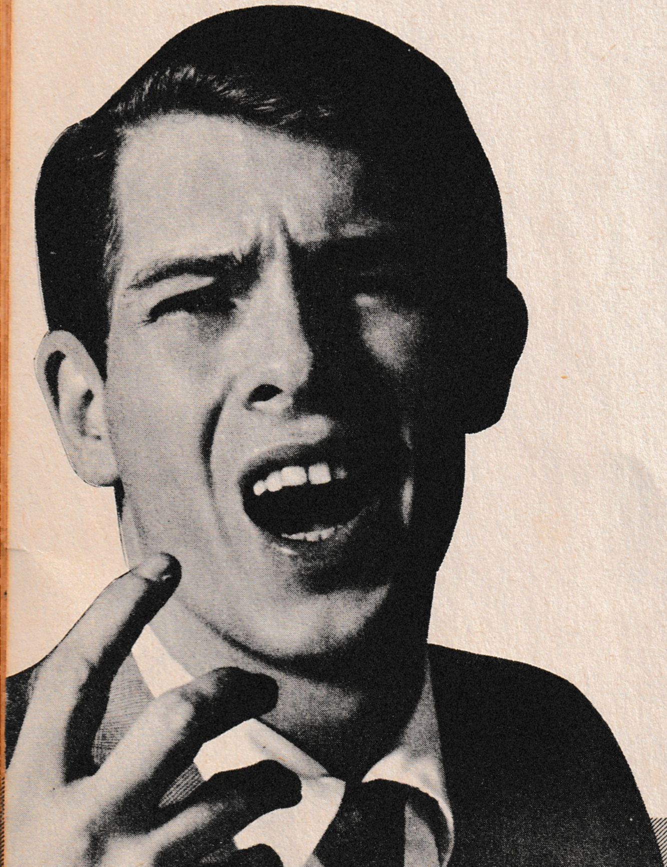


At one of Cleveland's high schools he chatted amiably with the students who helped make him a star.

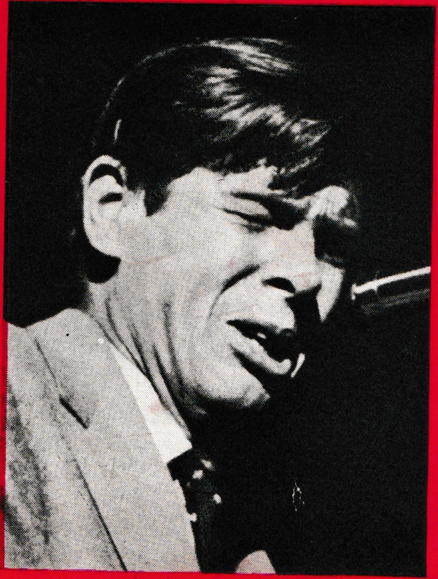
Bernie Lang has brought Johnnie along to fame as his personal manager. Keeping apace of the hectic rise of his singing discovery, Bernie has been tagged "Mr. Commotion" to "Mr. Emotion."

Larry Spier has been instrumental in guiding the song efforts of Johnnie Ray into hitdom as his music publisher.

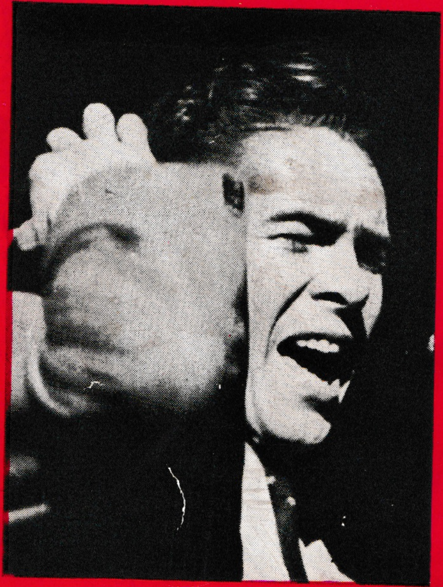
The Four Lads pictured here have been heard with Johnnie in personal appearances and on his records. Now these four Canadian lads, like Johnnie, are top-flight Columbia Record stars. Top to bottom, these plaid jackets dress up Bernie Toorish, Connie Codarini, Jimmy Arnold and Frank Busseri.

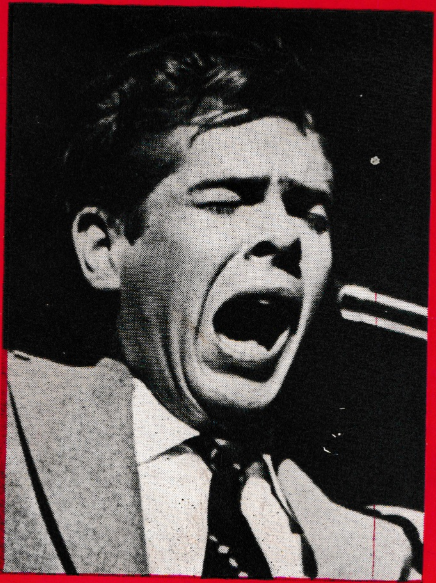


Here are two young favorites of the Hollywood colony—actor Tony Curtis with Johnnie.



**Johnnie Ray**





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